

American Art News

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STUART PORT COMES HERE.

Mr. Max Williams, the well-known New York print and picture dealer of 28 East 46 St., was the purchaser for \$13,000 of the full length portrait of Washington, said to be by Gilbert Stuart, and also to be one of the seven replicas of the famous so-called "Landsdowne" portrait in the Penn. Academy, sold in Phila. by Mr. Stan V. Henkels Dec. 17 last.

The sale of this canvas interests a large number of people, as the price paid, is the second largest ever given for a Washington portrait attributed to Stuart. It will be remembered that Mr. Thomas B. Clarke paid \$16,000 for the Vaughan portrait of Washington by Stuart also in Phila. at the Harrison sale, two years ago.

The portrait purchased by Mr. Williams came from the South, where it has been owned by a prominent family for many years. While it has no pedigree it seems to have the characteristics of Stuart.

At the same sale a miniature of Andrew Jackson by J. W. Dodge, painted on order for the late James Robb, a New Orleans banker, was sold. Mr. Robb also commissioned the artist to paint the portrait of Henry Clay. The miniature was painted at "The Hermitage" at Nashville, Tenn., in 1842, and was presented to a Mr. Hallett of New Orleans by Mr. Robb, and finally came into the possession of a Mr. Dingwall. Senator Hampton Robb, son of banker Robb, who ordered the miniature, still has the portrait of Henry Clay by Dodge.

BUYS \$1,000,000 LIBRARY.

Mr. Henry E. Huntington has purchased, through Mr. George D. Smith, the library of Mr. Frederick R. Halsey of 22 W. 53 St. said to be valued at over \$1,000,000. The price paid is stated to have been over \$750,000. This will give Mr. Huntington, who will dispose of the duplicates of his original and already remarkable gathering, what is probably the finest private library in the world, including as it already did before the purchase, the Duke of Devonshire's quarto Shakespeares and Caxtons, the Robert Hoe rarities, the Beverly Chew examples and many other scarce works, purchased from the Huth, and other sales, here and abroad. It is understood that Mr. Huntington intends that after his death his library shall become public property.

Mr. Halsey's library includes complete sets of first editions, of early and modern English and American authors. There are four Shakespeare folios, 1623, 1632, 1663 and 1685, a perfect copy of the "Sonnets," and a number of quartos. The "Sonnets" is duplicated in Mr. Huntington's collection and is one of four perfect copies known.

The remarkable Poe collection, includes the only complete set of first editions known. The Dickens collection is also very valuable, containing "The Strange Gentleman" with the original drawings. The Cruikshank drawings form the best collection in the country. There are many hundreds of other rarities, including such Americana as the only uncut copy of the first N. Y. directory, 1786 and Eliot's Indian Bible. There is an authors presentation copy of Browning's "Pauline," and the only known copy of Lambs' "King and Queen of Hearts."

MIXED THE DUVVEENS UP.

The old story, published in the ART NEWS of Nov. 14, 1914, of a suit brought by Charles of London against Mr. William R. Hearst, to recover the sale price, some \$4,000, of an old Elizabethan chimney piece, purchased by the latter from Charles, and on which he refused to pay more than \$1,000, on the ground that the piece was not an original, was republished by the N. Y. Sun this week as news, with the firm of Duveen Brothers as plaintiffs, whereas that well-known house had nothing to do with the transaction.

When the "experts," Messrs. John Getz, Valentine Andrews and H. Burlingham, who were called in, decided that the chimney piece was an original, the case was settled by Mr. Hearst agreeing to pay the amount of the purchase price at the rate of \$1,500 a month, and to publish a retraction of his claim that the piece was not genuine in one of his newspapers. This publication was so long delayed that Charles offered to return all the monies paid in to date, and threatened a new suit to prove his house had not sold a suprious article. Then Mr. Hearst published the retraction and all ended well.

HENRY JAMES PORTRAIT SOLD.

The portrait of Henry James, by Jacques Emile Blanche, which was exhibited at the Panama-Pacific Exposition, has been purchased by Mrs. Stanley McCormick of Chicago, who is spending the winter at the Plaza Hotel.

ARCHITECTS AT CITY HALL.

Acting Mayor George McAneny invited the members of the New York Architectural League to visit and inspect the N. Y. City Hall Wednesday afternoon last.

The entire building was thrown open to the visiting architects who were received by the Art Commission in their rooms. Dr. J. Q. Adams, Secretary of the Art Commission, explained in detail the various much needed improvements that have been accomplished through the energy and enterprise of Mr. McAneny and his friends. After the reception the Architects League gave a dinner in honor of Mr. McAneny in the India House, Hanover Square.

ART DEALERS MAKE CHANGE.

Mr. Edward Brandus, the well-known fine art dealer of Paris and New York and who recently arrived from Paris with Mrs. and Miss Brandus, will, at the expiration of his lease of the handsome galleries which he has occupied in the Windsor Arcade for three years past, give up the same and associate himself with a prominent Paris and New York art house, whose upper Fifth Ave. galleries as well as those in Paris are well known to American art lovers.

Mr. Hugh Willoughby, a young Englishman known to Paris art circles, recently arrived from Paris, and has become associated with the house of E. Gimpel and Wildenstein, No. 636 Fifth Ave.

The old book auction firm of Sotheby, Wilkinson and Hodge in Wellington St., London, is to move, but not probably until autumn, into the recently closed Dore Gallery in Bond St., where the French master's "Christ Leaving the Praetorium" was on view for so many years.

THE WINTER ACADEMY.

(By the Second Viewer.)
The Academy's exhibition, under Mr. Wier's presidency, is a disappointment to many art lovers. Perhaps it is too much to expect that a change in the presidency would immediately transform an old and necessarily conservative institution into one of new significance and astonishing brilliance. But even in this mediocre exhibition, for certainly it is that, Mr. Weir may find a grain of comfort, for if the present show is devoid of salient things, painted and modelled, it has certainly one distinct virtue. It is harmonious—harmoniously mediocre.

Out of this mediocrity—smug mediocrity of craft—there arise slightly one or two things that demand attention, and these things are not—"glory be"—the productions of any of our much over-exploited painters.

Of the portraits, one alone has the distinction of really profound personal feeling, and that is the work of a hitherto unknown man, a Massachusetts painter—Sidney E. Dickinson. Not even Mr. Weir's own contribution, honestly sincere as it is, gives one a more poignant thrill as a transcript of human nature. Hats off to Mr. Dickinson—whatever he may be. His tone has a slight reminiscence of some of the most sulphurous canvases of Franz Hals, but for all that his portrait is so rarely simple, so decorative, so characterized as to line, that one feels it might have had the centre of the wall to get its due.

French, Griffin, Beaux.

Daniel C. French has that place, however, for his "Spirit of Life," so one must rest content. The second "achievement" that rises from this sea of mediocrity is Walter Griffin's "The Old Church, Boigneville." This Griffin has a position near the place of honor, which is distinctly good for it, and good also for Emil Carlsen's "blue" marine. Griffin strikes a big color note again with a "green sky," a feature which he is managing with ever increasing effect.

Miss Beaux's prize portrait has the same general defect noticed in her hackneyed, over-exhibited picture of her niece Ernesta Drinker (now placed with decidedly strange judgment, in the Metropolitan Museum). This is a thinness of tone in the whites. The "Portrait of Mrs. B." moreover, seems over characterized in the head, the "weeping" eyes have an insistence of character, and the too much modelled nose—a want of true delicacy. But then, this a prize portrait.

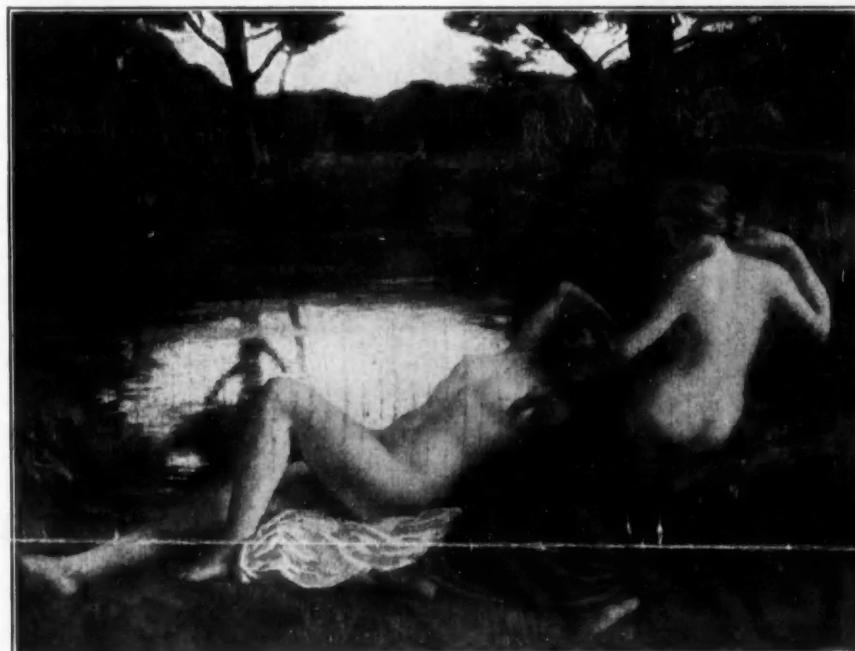
Bits of Sculpture.

Bits of sculpture here and there bid for attention with some success. Albin Polasek's bust of Wm. M. Chase is one of these (a classic in its way); Mahonri Young's "Man with Wheelbarrow" is another. One also feels the presence of Edith W. Burroughs' portrait of "B.B." (Bryson Burroughs), Marie Apel's dark bronze of A. E. Ide, and C. S. Pietro's large group "Inspiration." It seems a pity that Ernest Lawson's superb snow picture is so badly hung. Carrigan's "Maples, Early Summer" is another canvas injured by ill placement. Admirable, up to a certain point, are paintings by Randall Davey, Charles Hopkinson, Maurice Prendergast and Henry Salem Hubbell.

Painters of Reputation.

Other painters of reputation send things that attract qualifiedly as Daniel Garber, whose "Tanis" is unpleasantly blackish in the shadows; Bellows, whose "Nude Girl with Parrot" is still affected in color; Jonas Lie, whose "Autumn Fleet" is a shipping picture cleverly brushed, and Leon Kroll, whose "Building New York" is superficially interesting. Certain works of other men have unquestionable merits of a sort, such as those by Allen Cochrane, Joseph Boston, E. H. Potthast, Charles Rosen, W. Glackens, Charles Reiffel, Oliver D. Grover, DeWitt Parshall, Teresa Bernstein, William Cotton, Robert Spencer, William Wendt, Ionis Vaillant, Redfield, Symons, Paul Cornoyer and Reynolds Beal. Gedney Bunce is represented by a "White" "Venus," John Carlsen has an uncommonly appealing winter picture, Edward Gay shows one of the best of recent canvases, "Pell-mell Marshes," George Elmer Browne's "Octagonal House" is a striking work, and John W. Alexander is well memorialized by an attractive portrait of a woman.

What with Beckwith, Bittinger, Bogert, Butler and Betts (Louis); Chase (portrait Aug. Jansen), Church, Couse, Crane and Curran, there is no lack of "favorite" (Continued on Page 2.)



DRYADES
Rene Menard

In coming Hugo Reisinger Sale

The saving of venerable City Hall is largely due to Mr. McAneny, aided and supported by Mrs. Russell Sage.

LEFT HIS DAUGHTER RELICS.

Sèvres plates and other china used by the Empress Eugenie, powder horns made by her great-great-grandfather, Asa Elliot, in 1758, during the expedition against Crown Point, were among the effects left to Miss Margaret Henderson Elliott by her father, Daniel Giraud Elliot, zoologist and traveller, whose will was filed Wednesday.

BOOK PLATE DISPLAY.

The Board of Governors of the American Book Plate Society announces its first annual exhibition at the Avery Library, Columbia College, from Jan. 3-15. At the annual meeting, Jan. 8, the assembled body will act as a jury to choose the best personal, public or institution and portrait book plate. For these there will be awarded certificates of merit and a grand award. The book plates must have been designed within the year.

AMERICANIZATION THRO' ART.

Penn. artists of foreign birth or parentage are invited to contribute to an exhibition, Jan. 19-Feb. 22, at the Penn. Museum, Phila. Mrs. Edward T. Stotesbury offers four prizes of \$500 each for oils, watercolors, sculpture and crafts, and there may be one also for etching if the exhibits warrant. The jury will consist of Cecilia Beaux, G. W. Dawson, Charles Grafly, S. V. Seeler, and Jessie W. Smith.

WOODWARD BEQUESTS \$428,194.

The bequests, including the art collection, of the late Robert B. Woodward of Brooklyn, to the Brooklyn Museum, are valued by the official appraisal, just filed, at \$428,194. The collection includes paintings, jades, other art objects and rugs.

MORE ACADEMY SALES.

Since the report in last week's ART NEWS, the following sales have been made at the Winter Academy:

71. "Dancer," Renee Prahar.....	\$ 150
303. "A Morning Call," E. L. Henry.....	175
290. "The Breakfast Room," Helen M. Turner.....	450
219. "Home Again," Edward H. Potthast.....	600
311. "Edge of the Ravine," Cullen Yates.....	900
	\$2,275
Sales of First Week.....	1,545
Total Sales to Date.....	\$3,820

APPEAL FOR FRENCH ARTISTS.

The Vicomtesse de Roncogne, Vice-President of the Paris Society "Appui aux Artistes," has issued, from 21 Gramercy Park, an appeal to the American public for clothing, in behalf of certain artists of Paris and their families "who have," she says, "been reduced to great suffering because of the war."

The Vicomtesse states further that the "Appui aux Artistes" has furnished almost 2,000,000 meals to artists' families and that she has come here to assist in securing funds for the continuance of this work which originated in a generous contribution from Mrs. E. H. Harriman and has been almost wholly supported by Americans ever since.

J. Campbell Phillips' portrait of the late Major Gaynor, is hung in the City Hall, prior its acceptance by the Art Commission.

AMONG THE DEALERS.

Mr. Eugene Glaenzer, of Jacques Seligmann & o., 705 Fifth Ave., will sail from Bordeaux on Jan. 8 instead of Dec. 14 as was stated last week.

Mr. Arthur Greatorex, of Dowdeswell and Dowdeswell of London, will arrive from England next month, and will be at the Hotel Imperial.

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MODERN PAINTINGS

PENNELL HITS "NEW ART."

Joseph Pennell, in the N. Y. Times recently tackled, without gloves, the new art movement.

"Art is upon the town," he says, "and every one practices, encourages, plays with it, collects it, deals in it, produces what passes for it. A time there was when the artist was a poor thing who stayed at home with the women—now the women artists have gone forth to struggle with the men, and one at least has done as good work in America as any man living here is doing today."

"A time there was when no American took any interest in art; now the aim is to make the biggest collections, pay the biggest price, and get the biggest advertisement out of it."

"A time there was when the American artist lived alone in a garret; now he divides his days between town palaces, a couple of extra studios, a country place, motor cars, and all the other modern necessities. Is it any wonder then, with such examples before them, that all the young, who are thought worthy, are handed over to art? Formerly it was only those thought unfit for business; now it has been discovered that art is very good business. * * *

Museums Dead Art Graveyards.

"Many," Mr. Pennell continues, "have been of late defending the old art, many decrying it—quite unnecessarily; if the new art is a new movement—a real movement—it will prevail. If the old art is played out it will be found only in those graveyards of dead art, the museums, where so much of it repose, and where, curiously, so many new artists are trying to enter."

If the war continues, however," says Mr. Pennell, "it will prove the greatest aid to new art, for the old will be wiped out and even its existence disproved by new critics. For the temples, tombs, palaces and churches where it was born will have vanished, and no old restorer can compete with a new creative artist."

Art and the War.

"Amid the crowd of disputants over the new and old art two have come to my notice lately. One is Mr. Carroll Beckwith, who attacks the new. Mr. Beckwith is a stern defender of the faith that is in him—a defender of his kind of art and tradition in art by which he thinks art alone can be carried on—but I really do not see how he makes modern art in any way responsible for the war. Miss Agnes Meyer says that Cezanne, Matisse and Picasso are the leaders of the new art movement—or dominate it—when she says 'In what foreign country can a painter be found to stand beside them?' and she adds that the people who bought their pictures are not those who brought on the war."

"I do not see why either the painter or the lady should have dragged the war in," continues Mr. Pennell. "But the new art preceded the war just as the art of Egypt, Greece and Rome preceded their downfall. Not the supreme art of those countries, which so impresses us by its excellence, but the last and popular form of it in Greece and Rome which marked the beginning of the end of their art and their history."

Cezanne, Picasso and Matisse.

"Miss Meyer," the author says, "refers to the pecuniary successes today of Cezanne, Picasso and Matisse, and after saying that the Germans never produced any modern art of importance, that M. Picasso has temporarily taken to painting portraits à la Greuze, alleges that the new art will triumph over 'the eternal sunsets and

cathedrals and sheep.' He then tells a story of the exploitation by a syndicate of the works of a French artist of great talent, who painted for his materials and his bread alone, apparently, and of another man, and of the fact that this syndicate, having found this venture hugely successful, with the aid of complaisant artists, invented the new art, 'Van Gogh.' Mr. Pennell says, 'would have tried to cut off the ears of his followers and Gauguin, somewhat of a rough sailor, might have murdered and eaten them. But Van Gogh and Gauguin are dead,' Mr. Pennell observes, 'and Matisse and Picasso live. It was just the case of Whistler over again, only reversed—real artists had praised Whistler, genuine collectors bought him for a mere nothing—genuine critics damned him. The critics boomed Matisse, dealers cornered him, collectors strove for him, but genuine artists, who knew the man's work, despised him. Again, however, it was the old story—I paint what I see—but there was no Whistler around to say 'The time may come why you see what you paint.'

"Whole Thing in a Nutshell."

"And here is the whole thing in a nutshell—the new art is produced just as you like, and the only thing is to make the collector, dealer, and critic like it, and, more important, the collector buy it. You must become as a little child, throw traditions to the winds, do exactly what you like in the way you like."

The bulk of the "Cubists," "Futurists" and other ists "Mr. Pennell, thinks if not ignorant, are incapable, but where they have intelligence enough, have studied early Greek sculpture, early Italian painting, stained glass and missals. These new artists, he thinks, are clumsy and do not work hard like the ancients, or even the unsuccessful pre-Raphaelites. 'We cannot paint as little children,' he says, 'and be honest—unless we are mad. But we can be frauds.' If these people are right, he opines, the old masters are wrong. They steal everything, don't observe anything but each other, and produce works alike as photographs, only not as good. And several old reactionaries had painted over their old works in the new names, signed new names and even won fame in some cases."

Cezanne only Tolerated.

"Cezanne," he says, "was only tolerated by the Impressionists, because he with his father's money hired them a house near Paris, where they could paint nudes in the open. In time Caillebotte, another rich amateur, invented a million times more brilliant artist and youthful man."

The work of these European 'Post Impressionists,'" Mr. Pennell says, "is composed of indecency or decadence and incompetency. One can paint or chisel or chalk, anything he likes in the way he chooses. The artist says that is the way he sees, or that it is a rendering by paint of sound or a sensation by sculpture. Naturally the art is popular with students, for the boy artist can outshine the veteran."

The Dealers Part.

"Clever dealers," he says, "have taken up, for a mere song, the work of utter incompetents and unloaded it on a waiting public at an enormous profit."

"Critics in a funk of not being on the right side have raved over it, and collectors hoping for a rise have purchased it all over the world."

"He notes that Matisse 'has retired with a fortune,' and Picasso as Miss Meyer says, 'has turned to painting à la Greuze.'"

Lauds Modern German Art.

"What Picasso would think of such an exposure of his humbuggery (if a fact) I give up," the writer declares. "What Matisse thinks he keeps to himself. Miss Meyer says that Germany has never produced any modern art of importance. I won't discuss, though I long to expose, Miss Meyer's unfortunate ignorance of Menzel, Boecklin, Dietz, Lenbach, Leibl, Trubner, Klinger, Stuck—oh! I could fill a page with names she never heard of—but I will say that the reason why Frank Duveneck got his special medal of honor at San Francisco—the reason why many of our most brilliant artists, Chase, Currier, Twachman, are so brilliant—is because they worked and slaved with these and other unknown Germans."

The War Prelude.

Noting the change that has come over European art, Mr. Pennell, recalls the fact that a distinguished German art authority, told him in 1914, that the world was decadent, in the same artistic slough Greece and Rome were in before the fall, and that something awful was going to happen, which did. "Rodin may study the Greek," says Mr. Pennell, "but the new art 'is made while you wait.' They get a certificate from the alienist that they are mad like Blake and Van Gogh and he also tells them they are frauds. The new art is an easy way of twisting the truth and no one of its exponents has stated a fact even technically better than an old reactionary. Anybody

can see what Velasquez painted, but no one can tell how he did it. Any one can see how the new artists paint, but no one can tell what they mean by it. But, while it is not certain there is any great artist alive today, there are thousands of the new artists.

"Don't you wish you could paint like that," said the new artist to a boy. 'I can,' said the boy. 'That is the new art.'

"And is it reason to call most of it art. That is, if art is the science of the beautiful. The art of concealing art by art."

ART COLLECTOR AND DEALER.

Director Raymond Wyer of the Hackley Art Gallery at Muskegon, Mich., has the following opening article, in the current quarterly issue of that institution's publication, called "Aesthetics," under the head "The Art Collector and the Dealer."

"The person who begins to form a collection of art embarks on an undertaking which is full of difficulties and disappointments. His experiences are similar to those of one who makes the first plunge in backing a favorite in a horse race. The enthusiasm which causes the first bet is due to information about a horse which is sure to win. The novice is keenly interested in this special bit of information and, not being selfish, gives others the benefit of it. Some take his advice and look upon him as an authority with as much confidence as he himself has in the original disseminator of 'the tip on a sure thing.' Others discount his information and substitute their own. This goes on for days or weeks and by the time the race is due to take place the would-be gambler has a perplexed and somewhat cynical attitude towards horse racing and betting generally. However, he places his bet either on the horse he was originally advised to back and which he in turn so energetically advocated, or upon another horse according to some subsequent information which had the effect of shaking his confidence in the first advice he received. Whatever he does he invariably loses and, if he does make a lucky guess, it is probable that the next shot will not be so lucky. Eventually he is more perplexed and begins to wonder what information can be relied upon and what constitutes an expert."

"Although the art collector who is a novice usually flounders in a manner similar to the novice backer of horses, the advantage is with the former; for, while the latter flounders all his life and finds no road to success, there are distinct roads to success in art collecting, and this success is often attained through much preliminary floundering."

"Thee Ways to Collect."

"There are three ways for those with little knowledge of art to form a collection. One way is to spend money recklessly in backing our own opinion, by buying what we like and then, when we realize that we have spent a great deal of money on worthless things, it may have the effect of bringing home to us the fact that, because we have made a success in commercial enterprise, we still may not have the necessary ability to guarantee the quality of an art collection. These jolts have often had a good effect and have been the forerunners of important collections. Another way is to study the best art in the principal galleries, read the best writings on art—and study those collections which are in demand for exhibition from the principal art museums, before you start collecting. If, however, you have not the desire or the time to devote to the study of art and the problems incidental to the building up of a collection which has significance, or have a disinclination to buy your experience through your mistakes and the accompanying waste of money, the best thing to do is to go to a firm which has a high reputation, with museums and recognized collectors, and trust to them implicitly. It is to the dealer's advantage to supply the best and to be able to point to the collections which he has built or assisted to build. This is his greatest recommendation."

"There is one important thing to remember, however, and that is that you must place yourself entirely in the dealer's hands and not half do so. You must not go to a dealer and ask his advice and then take the advice of an artist who, even though he be an artist of repute, may have few qualifications to make his advice valuable in forming an art collection."

"I once knew a Western man to throw over the best advice he had received from a well-known dealer and to accept the counsel of a young man who had once been to an art school for six months. This collector built a gallery and filled it with trivial paintings for which he spent a large sum of money. Yet this man's ambition was to have one of the most important collections in this country and it is truly pathetic to see the tenacity with which he tries to hold the idea that the collection has this standing."

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Tapestry Exhibition at Baumgarten's.

There will open, on Monday, in the galleries of Wm. Baumgarten & Co., 715 Fifth Ave., an exhibit of 40 important Gothic, Renaissance, Flemish, Gobelin, Beauvais and Aubusson tapestries. The exhibit will be arranged by periods, and the catalog gives the subject and the provenance of the different pieces.

Especially interesting will be found the Gothic "Jeweler," the Gobelin "Chateau de Chambord," the Louis XVI Aubusson "Children Playing." The celebrated Antwerp designer, Louis van Schoor, will be represented by three of his best compositions, "Spring," "Hunting," "Music." Among other weavers' signatures will be those of J. B. Vermilion, and Pierre van den Hecke, both of whom flourished in Brussels at the beginning of the XVIII century. The story of "Diana and Endymion" will be pictured twice, in XVIII century Gobelins, and a Beauvais example of the same period will show "Psyche supported by the Zephyrs."

MR. PUSHMAN'S WORKS.

Hovsep Pushman's "Hour of Rest" was sold, not to the Chicago Institute, as was stated last week, but to friends of the Milwaukee Art Society, for its permanent collection. The title of Mr. Pushman's half length woman's figure, reproduced in last week's ART NEWS, is "A Memento of Old Madrid." The picture, it will be recalled, is owned by Mr. Samuel O. Buckner of Milwaukee. The recent display made by Mr. Pushman, at the Milwaukee Art Society, attracted much attention and elicited very favorable critical comment. Four of his pictures were sold from the exhibition, besides the "Hour of Rest," which with Mr. Buckner's picture brought the number of works sold in Milwaukee, up to seven, a most creditable result.

The California Society of Fine Arts has been formed, to hold competitions to encourage painting, sculpture, architecture and music.

THE WINTER ACADEMY.

(Continued from page 1)
painters for a freely admitted public to courtsey to. Down the alphabet still more good names, those of Eberle (A. St. L.); Frazier, Frieske, Genth, Giles, Grafy, Groll, Gruppe, Harrison, (Alex. and Birge), Hawthorne, Henry (E. L.!), Herter, Howe, Inness, Jr., Ipsen, Jones (Bolton), Kendall, Kline, Kato, Lippincott, Low, Meakin, Miller (C. H.), Mora, Murphy (a characteristic canvas), Newton, Nicoll, Ochtmann, Packer, Palmer, Parrish (Clara W.), Perine, Poore, Quinn (Edw.), Reuter, Rungius, Scudder, Smedley, Turner (C. Y. and Helen), Volk, Vonnoh, Van Laer, Watrous, Waugh, Whittemore, Wiggins, Yates, Yewell (a fine old "Court of San Gregorio, Venice") and Young (C. M.).

Space forbids further mention of exhibitors. The Spring Academy will be coming soon. Mr. Weir has expressed a desire for contributions from the strong men of the country. If ever the Academy deserved their attention, it merits it now under the leadership of Mr. Weir.

James Britton.

EXHIBITIONS NOW ON

WINTER ACADEMY.

(Third and Final Notice.)

Is it any wonder that there is figurative weeping and wailing, and gnashing of teeth, when so many offer themselves and so few are chosen, as at the present winter Academy. Think of it, 1,642 paintings rejected or accepted and not hung, many simply for want of what the committee considered sufficient space, and 88 sculptures, only 237 pictures and 132 sculptures, or 369 works in all, being placed, out of 2,099 sent in. It is very safe to say that 1,500 deserved admission. The need of sufficient gallery space has become superimperative. But what is to be done when even a free exhibition does not attract any adequate number of visitors and the sales are not at all what they ought and used to be?

As has been stated, a number of pictures and sculptures are given the cold hospitality of the Academy room and though, in view of the similarity to the general standard of Academy displays, in the old building at Fourth Ave. and 23rd St., the room seems well named, it contains a number of works well worthy of mention. Some of them have already been spoken of. Above the line, for they are hung three deep here as in the old day, is John W. Breyfogle's simply and effectively handled picture of "The Surf-Boat Drill." Edward Gay signs a capital view of the "Pelham Marshes, Evening," and Birge Harrison, a "Hazy Moonlight." Clarence K. Chatterton found picturesque material in the view looking across the river from "The Roundhouse." Capital is W. H. Hyde's "The Edge of the Woods." Very materialistic, with its very active figures is Louis F. Berneker's "The Dance of the Rose." Anne Crane finds good material in "An Old Farm House."

Gems and Landscapes.

Well designed but false in its values is Henry R. Poore's "Pilgrim Sons, No. 2." Charming in its plain air effects, and attractive in color is H. P. Maginnis' "The River Border." The late E. Wood Perry is represented by a genre in the Erskine Nicoll vein, "The First Vaccination." Reynolds Beal's, "Newburgh Bay," is effective but crude, while Colin Campbell Cooper has an effective view of the Cathedral at Malines. Grace and refinement mark Albert Rosenthal's "Mercedes Walton." William F. Kline has had fair success, with a good subject, in "The Fields of His Fathers." Picturesque is Francis Day's "The Old Song" and Olive Rush shows originality, delicacy and grace in her "Evening Flowers." Most picturesquely, but with sufficient realism, has Ernest L. Blumenreich painted "The Chief's Two Sons," who look like "broths" of Indian boys. Newton Parker gives an effective glimpse "Under the Old Bridge."

Louise Cox's "Conversazione" is a rather tame middle age composition. Charles Bittinger has made his bright figure of "Becky" very dressy. Strong reds and greens dominate Walter Gotz's "Landscape." Leroy Barnett signs a well handled "Head of an Elderly Man"; L. H. Meakin a scene in "Rockport Village," and Charles H. Miller an agreeable "Evening on Long Island." Mary F. Low has had considerable success with "The Swift." W. H. Lippincott's "A Good Fishing Day" attracts and so does G. H. Smillie's "Half Dome, Yosemite Valley." Edward Dufner's lady in "The Blue Shawl" is effective, and F. T. Weber has excellent character in "Mother and Daughter." Alexander Harrison signs a good scene on "The Golden Adriatic." Excellent is F. W. Hutchinson's "A Winter Morning." E. K. K. Wetherill is effective, though

rather painty in "The Blue Morning." Eliot Clark has modelled well his "Hillside, New Hampshire," an excellent canvas. W. M. J. Rice has a fair "Portrait" of a lady and Albert Herter a pleasing "Portrait of Miss Marjorie Curtis." Clever is Vacslav Vytaclil's "Maria."

In the Main Galleries.

To return to the galleries, where daylight reigns. Here is prominent, among the works, not already mentioned, Louis D. Vaillant's "The Bathers," which is very well painted and most originally composed. The woman's figure, albeit a trifle too realistic, is admirably drawn and modelled and the boy is delightful. Walter Griffin, while a trifle painty and hard, is effective in his "The Old Church, Boigneville." George Elmer Browne strikes a new and attractive note with no uncertain touch, in his "The Octagonal House." Thoroughly attractive is Charles Hopkinson's "Mother and Child." Carlton T. Chapman has an excellent example in "The East India Man." Randall Davey's clever but unattractive "Two Sisters" catches the eye immediately. Leon Kroll has a fine subject largely handled in "Building New York." There is a brilliant "Morning, Venice" by W. Gedney Bunce, while Henry S. Hubbell paints with his usual skill "Ten O'clock" and "The Coming of the Sandman." R. W. Van Boskerck has an attractive "Autumn on the Ausable River." Max Bohm has a "Golden Summer," which attracts and Carroll Beckwith is in old time form in "The Nautilus."

ures, chiefly women in modern costume which recalls with an artistically imposing effect a Byzantine group of saints, while W. Zorach parodies Blake in "The Garden." Others in the group are Messrs. Berlin, Fisk, Glackens, Halpert, Hassam, Lever, Magee, Marin, Myers, Prendergast, Ray and Wortman.

Eclectics at Folsom Gallery.

A group of painters and sculptors, calling themselves "The Eclectics," have opened their first exhib'n at the Folsom Galleries, 396 Fifth Ave. to remain until Jan. 13. The bright little show is made by 7 painters and 3 sculptors, Mahonri Young who, according to the card of invitation was to have been represented, not having sent anything. Among the painters Philip L. Hale shines, with two fascinating lightly colored landscape genres—oils with the effect of pastels—"Autumn Fruit" and "Wistaria." He has also a sober and well-handled portrait of Captain Peter Turner.

C. Bertram Hartman has four of his weird scenes, in fantasia land, which are very decorative and fine, if deliberately untrue, in color. They symbolize the seasons and the figures of humans, birds and animals are as usual fearfully and wonderfully made. Henry Salem Hubbell makes a brilliant showing, with eight works and is the largest contributor. There is a lovely mother and child canvas, called "A Snug Little Kingdom," and a quite unusual subject effectively handled showing a girl snuggled

The Gorham Galleries

Important examples of sculpture suitable for presentation to retiring officers and directors of corporations

The sculptures include a brilliant little showing by Marie Apel, whose nude figurines are charming; Solon H. Borglum's bust of Washington as a youth in 1753, and John Flanagan's sensitive relief head of "Aphrodite," his bronze Tolstoi panel and head from the tympanum of the Newark Public Library.

French Museum Art Exhibit.

The long heralded exhibition, under the auspices of the French Museum of Art in New York, of some 80 paintings donated by the Fraternite des Artistes of France to the American Artists Committee of One Hundred, to be displayed for the benefit of French and Belgian artists and their families suffering from the effects of the war—together with Albert Besnard's large canvas "La Paix," painted by order of the French Government for the Peace Palace at The Hague, and which was not lost as the Museum's clever press agent intimated last week, will open for two weeks in the Ritz-Carlton ballroom, tomorrow evening.

There will be addresses, monologues and musical selections at this opening, tickets for which will be sold at \$3 each, the proceeds to go to the same object as that for which the exhibition was organized.

On other days of the fortnight's exhibition, tickets at \$2 each will admit visitors to the ballroom and every afternoon, American painters, sculptors and architects will deliver addresses, American singers will be heard and at five tea will be poured by the modish women on the reception committee.

During the exhibition's first week the following speakers will be heard: William M. Chase, Monday; Miss Cecilia Beaux, Tuesday; Gutzon Borglum, Wednesday; Henry R. Marshall, Thursday (Fine Art & War); E. H. Blashfield, Friday (Efficiency in Art); and Paul Bartlett, Saturday (American Sculpture & France). During the week of Jan. 10-15 the speakers will be Grant La Farge, Kenyon Cox, Miss Janet Scudder, Charles H. Caffin, Wm. H. Coffin, J. Alden Weir and Royal Cortissoz.

Lithos and Woodcuts.

The Ehrich's have on view in their Print Gallery, 707 Fifth Ave., a most interesting display, of lithographs, etchings and woodcuts. Among those represented are Whistler, Fantin-Latour, Brangwyn, Pennell, Will Rothenstein, James Cadenhead and Sturge Moore. The Brangwyns and Rothensteins are recent and unfamiliar examples, while the work of James Cadenhead, a Scotch etcher, is little known here, as is that of the wood engraver Sturge Moore.

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Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveine Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

THE PRESS AGENT IN ART.

Whoever it was, connected with the French Museum of Art in New York, who "worked up" public interest through the dailies, led by the Herald in the allegorical mural by Besnard "La Paix," the clou of the exhibition of French pictures organized by the Museum, and to open in the Ritz-Carlton ballroom, with modish appendages tomorrow night—proved himself a press agent, for whom the theatrical managers should bid.

His suggestion that the Besnard picture was lost, because it did not arrive on the French steamer on which it was billed—was eagerly seized upon by the art department of the Herald as a "scoop," and published, with a huge reproduction of the canvas, while the other dailies meekly "lifted," in journalistic parlance, the story for their later editions that morning. Through this press publicity many thousands of people became acquainted with the fact of the near exhibition of the picture and of the French Museum's display, who would presumably otherwise never have noticed either incident.

The "Art News" alone last week, suspecting the presence of the Press Agent in the story, so said, and also suggested that the canvas would arrive by the following French steamer—which it did.

The fact that the exhibition, both of the Besnard canvas and other French pictures is to be held for a most worthy cause, the relief of French artists and families suffering from the war's effects—excuses the utilization of press agent methods in the attempt to work up public interest in an art display, but it is to be hoped that such methods will not become customary in this country. There is, or should be, a certain dignity of atmosphere infesting high class art exhibitions, which should make the Press Agent unnecessary. We do not want sensation to be made an appeal for art.

THE OPEN FORUM

Letters for this column must not exceed 500 words in length at the most and should be limited, if possible, to 100 words. As a rule condensation and brevity make for force and effect. There are few subjects that cannot better be treated in 100 than in 500 words. If letters exceed the above allowed limit of 500 words they will be "cut" to that space. Letters must be accompanied with name and address of sender, not necessarily for publication (although a letter signed with one's own name is always stronger than one with a pseudonym) but as an evidence of good faith. We cannot publish anonymous communications.

Wants More "Logothete" Words.

Editor AMERICAN ART NEWS:

Dear Sir: It is worthy of note that scientific writers are each year constructing from the Greek and Latin and incorporating into our own language, a vast volume of new words.

In this they seem to show more linguistic capacity than do the writers on art. Should not the latter seize more freely upon available and effective words from every source and use them as English words?

This would tend to make our fine language more amply and felicitously expressive in art criticism.

As it is, our dictionary is far more indebted to science than to Art.

Very truly,

Jonas M. Libbey.

New York, Dec. 28, 1915.

AS TO "ATTRIBUTIONS."

Mr. Philip J. Gentner, director of the Worcester Art Museum, has written the following letter from Florence, Italy, to Mr. W. H. Downes of the Boston "Transcript":

"Dear Mr. Downes: I learn from a friend that Dr. Mayer, one of the band of young writers sent to America for purposes of their own by Dr. Bode and the greater German authorities, 'experts,' and art dealers, has just discovered that the Worcester Art Museum possesses a 'Portrait of a Young Nobleman' by Gonzales, though ascribed to Coello. Dr. Mayer's article was published, I am told, in a recent number of Art in America. Unfortunately for this 'find' the Museum, nearly three years ago, rejected the attribution to Coello (given, by the way, by Dr. Bode and Dr. Valentiner) then, nearly two years ago, ascribed it tentatively to Gonzales and finally, in August, 1914, on my return from study and travel in Europe, labelled it so decisively, at first with a card, and then on a metal label.

"Six months ago, several other attributions given by high 'authorities'—not all of whom are German—were likewise changed or modified, simply because I was at last certain that these authorities were, unwittingly or unwillingly, mistaken. I hope, however, these changes will not be noted, so that they may prove to be only the prelude of further discoveries. When I return I shall probably alter also the label upon our painting now ascribed to Rocco Marconi. * * *

"Whatever has been accomplished at Worcester is due to our acquisition of the finest works we could afford and to our disregard in great measure of the mere opinions, written or not, of nearly all art critics and art historians who 'authenticate' and procure works for dealers and wealthy private collectors. Their reasons are always listened to gladly, and, if valid, incorporated with all the other evidence we can secure.

"Up to the beginning of this year, I deferred in some cases to the signed opinions of a very few 'experts' of international reputation, even when I was all but certain they were in error. I felt I must accept, as director, what I could not accept as an individual. Henceforth I find it best to gather all possible information from any source whatsoever, and to depend primarily for final judgment, in spite of the fact that no single group of men can know thoroughly every field of art, upon my colleagues and myself. Believe me, there is no other safe rule at present for most American museums. Sincerely yours,

Philip J. Gentner."

OBITUARY.

Arthur Hughes.

One of the last of the pre-Raphaelite brotherhood followers, the portrait and genre painter, Arthur Hughes, died a few days ago in London, at the age of 83. He took a silver medal for drawing from the antique while a student at the Royal Academy, and later, as a exhibitor in its galleries, attracted attention with his first contribution "April Love." This he followed, in 1864, with "The Eve of St. Agnes," "The Music Party," "Sunbeam in Church" and "Silver and Gold," in 1865 with "Home from Work" and "The Mower," and in 1866 with "Good Night." In 1870 he began to exhibit his series of subjects, from the legends of King Arthur's Knights of the Round Table, the first being "Sir Galahad." This he followed with "The Lady of Shalott" and "The Burial of the Good Knight." Other works were "Endymion," "The Convent Boat," "The Woodman's Return," "Vanity," "The King's Garden," "Uncertainty," "The Sailing Signal Gun," "Summer Is a Coming In," "The Skipper and His Crew" and "Rest by the Way." "The Convent Boat" was at Phila. in 1876. Mr. Hughes painted little since his 60th year.

Montague Flagg, N. A.

The well-known portrait painter Montague Flagg, who was a member of the Nat'l Academy, died on Dec. 24 at the Hahnemann Hospital, at the age of 70, of pneumonia. Mr. Flagg was the son of Rev. Dr. Jared B. Flagg, formerly rector of Grace Protestant Episcopal Church in Brooklyn and was born in Hartford, Conn. He studied in Paris under Jacques-Émile Le Chevrelot, and later came to this city. In 1909 Mr. Flagg's "Portrait of My Wife" took the Thomas R. Proctor prize at the Academy for the best portrait. He was then an associate of the Academy and the following year was elected a full member. In 1904 his work won him a silver medal at the St. Louis Exposition. He was a member of the former Society of American Artists, having been elected in 1883, and lived at the Gainsborough studios, Central Park, S.

ART BOOK REVIEWS.

Masterpieces of Painting.

By Louise Rogers Jewett. 12 Mo. Richard Badger, Boston, \$1.00 net.

The author, late Professor of Art at Mount Holyoke College, outlines the modest plan which she follows in this book—"to give suggestions which stimulate the sense of enjoyment in the presence of great pictures." The great pictures considered are works of certain masters of the Italian, Dutch and Spanish schools. The first of the three parts of the book, devoted to "Workmanship," has a quotation from John La Farge about the great artist's love for "his trade," and deals with early mural painting in fresco, painting in tempera and in oil, noting particularly some fine things by Giotto, Benozzo Gozzoli, Luca Signorelli, Fra Filippo Lippi, Carlo Clevelli and Hugo van der Goes. Cennino Cennini is quoted with some good advice to young painters who urges the old admonition that "art is long," especially bidding youth beware of "those who say that they have learned the art without having been with a master."

Miss Jewett's chapters classed under the title "Enthusiasms," consider Giorgione, Simone Martini, Perugino, Andrea Mantegna, Giovanni Bellini, Masaccio, Botticelli, Michelangelo, Titian, Andrea del Sarto, Rembrandt, Nicholas Maes and Velasquez. A series of Appendices under the title of "Outlines and Notes," give little sketches of the painters, set down chronologically, and a "reading list," a short bibliography dealing with the periods and painters noticed. Miss Jewett's "enthusiasms" are expressed with moderation, with what might be called a distinctly feminine delicacy. Being concerned with none but safely immortalized masters, her temperate conclusions are not likely to stir controversy. There are many books of this class, and they certainly do no harm.

James Britton.

Art and Progress No More.

The little monthly magazine, published in Washington at \$2.50 a year and 25 cents in a copy and edited by a Miss Leila Mechlin, and formerly known as Art and Progress, appears with the current January number under the title of "The American Magazine of Art." Editorial announcement is made that "the old title of Art and Progress was never satisfactory (many people have thought it absurd) that in every respect the magazine will remain the same, and that there will be no change in its policy or character."

The current number is well printed and illustrated, contains a long review of the annual Phila. Watercolor Academy show—after the display has closed, and another of the annual Chicago Art Institute display, just about to close. But one should not, of course, look for anything approaching "news" in a monthly art magazine of the kind which is suitable only for perusal in chance leisure hours.

SALES PAST AND TO COME

Rare Books and Fine Bindings.

In a collection of books now on exhibition at the Anderson Galleries, preliminary to the sale on Tuesday and Wednesday afts. next, are five beautiful bindings with miniatures on ivory by Miss Currie of London, which are wonderful examples of the finest work of modern binders. The sale includes first editions of many English and American authors and many great rarities, among them Damhoude's *Pratique*, Louvain: 1554, Desamps' *Vies des Peintres Flamands*, extra-illustrated; Esquemelin's *Americaensche Zee-Rovers*, Amsterdam: 1678 and the London edition of 1684, and Las Casas's *Narratio Regionum*, Francofurti, 1598.

English Autographs.

Part VII of the great collection of autographs made by the late John Boyd Thacher of Albany, is now on exhibition at the Anderson Galleries and will be sold on the afts. of Monday and Tuesday, Jan. 10 and 11. This is the final part, and will mark the conclusion of a sale that has extended over two years. With the exception of a Ms. by Hawthorne and a few autograph letters by Americans, this division of the collection is made up exclusively of letters, documents and manuscripts by distinguished authors, soldiers, statesmen and rulers of England and France.

Among the items of superlative interest are unpublished letters by Swift and Wordsworth, an extraordinary four-page letter by Shelley, a pen drawing by Thackeray, and letters and documents by the statesmen of the time of Henry VIII. The Wordsworth letter is autobiographical, giving an account of the formation of his opinions, his methods of work, and corrections in his poems.

(Continued on Page 7)

CHICAGO.

The Art Institute kept open house on Christmas and the galleries were thronged. The annual show of American paintings and sculptures is nearly over, and still continues to attract crowds.

The National Society of Portrait Painters will install in the Institute forty-three portraits, recently shown in N. Y., about Jan. 7. Some 250 paintings from the French section of the Panama Exposition will also be then shown, while still other galleries will be occupied with wood-cuts, prints and etchings by Helen Hyde, and a "one-man" show of portraits and landscapes by Hovsep Pushman, a local artist, and by Charles W. Dahlgren's monotypes and etchings.

Art in the Stock Yards.

Every American knows that Chicago has vast "Stock Yards," a little world peculiar unto itself, but every American doesn't know that the Stock Yards have an art center, and that close to the Yards is a little colony of artists, painters and sculptors, and "casting shops" where plaster moldings are reproduced in metals. The "Colony" is holding its first exhibition as an "annual" in a spacious gallery, right under the "eaves" of the Yards. In this assemblage are some stunning bronzes by the "Florentine Brotherhood," a coterie of sculptors—many alluring figures, some graceful and others heroic in pose, and all skillful in execution. These are cast in the studios of the Brotherhood. Fay Barnes Powell is exemplified in etchings and paintings. Robert Jarvie is represented in silverware, copper and brass utilities and fancies, and contributes also a collection of rugs and special furniture. Magdalena Tolson, noted as an interior decorator, has etchings in line, with several book-plates and a collection of chinas. Norman Tolson has on show portraits, miniatures, mezzotints and posters.

Some time ago the late W. Scott Thurber occupied "The Cottage" (near the entrance to the Yards) as an art gallery. The "Florentine Brotherhood," sculptor Carlos Romani, and his comrade-workers, were leaders in establishing studios at the Yards. Then Robert Jarvie, silversmith, opened studios—and then others. And the Midway studios are within call, so that it may be told that the Yards colony of artists is a permanent local art center.

In Dealers' Galleries.

Etchings in color are shown in Thurber's print rooms and in the Thurber galleries, "up stairs," the Gordon Stephenson portraits are still on view, and the consensus of opinion has selected the portrait of Miss Harmon Bailey as the "best" in the collection. There is an assemblage of important American landscapes in another gallery.

The Auguste Lepere's etchings continue as an attraction in a local gallery, and there are new original etchings, line-engravings and mezzotints by other modern and early masters of the needle.

Guy C. Wiggins Cornwall paintings are still at O'Brien's, where there are, also on view, wood-block prints and etchings in color by Helen Hunt and Bertha Lum.

There are sixteen oils by George Inness, Jr., at the American Art Gallery—the best assembling of this artist's canvases ever shown here. Included among the examples are "The Red Sun," "Golden Glow," "The Hilltop," "Cragsmoor in Winter," "Leaving the Barn" and "On the Moorland."

Earl H. Reed, Chicago etcher, has issued a new book of etchings that include prints from new plates and some from plates shown at exhibitions in this country and in Paris. With the text, also by Reed, the book includes 250 pages. The title is "The Dune Country." The local Municipal Art Commission has purchased two of Reed's etchings for its collection.

Local artists are hurrying to finish their paintings destined for the competition at the annual show of the Chicago Society of Artists, in the Institute.

The Artists' Guild has a large collection of miniatures on show, with new paintings, by Chicago artists.

At Anderson's, there are many new etchings of cathedrals, color-prints and American paintings in line.

H. Effa Webster.

TOLEDO.

The December exhibitions at the Museum will be continued until Jan. 3. Following the December exhibits, during the month of January, Robert Henri will show about 25 oils. The Boston Guild of Artists will exhibit paintings and sculpture.

During the first three weeks of Alexis Jean Fournier's exhibit at the Museum, three of his landscapes were sold, namely: "In Daubigny's Country," "Clouds and Hills," and "Breezy Uplands."

Christmas sales of paintings by local artists were more numerous than in the past. At the Woodruff Brothers Galleries, landscapes by Karl Kappes and George S. Elwell were sold. Numerous sales were made at the Mohr Galleries of small oils by Lewis H. Risner. Frank Sottek.

BOSTON.

Kenneth Frazier's exhibition of portraits of "prominent people" at a local gallery was discussed in this column last week and the more forbidding qualities of his work emphasized. Actually, however, these very forbidding qualities have a certain charm of their own, for some local critics (of which the present writer owns rather humbly that he is one). In other words, Mr. Frazier's work, in its brusque sincerity, seems to have shaved pretty close to nature, and that kind of fidelity is usually appreciated in the long run. Among the artist's sitters, whose portraits have been loaned for this exhibition are Hamilton Fish, Hugh Scott, F. Murray Forbes, Philip Sears, F. B. Crowninshield and Mason Sears. Perhaps the most notable of the women's portraits is the full-length of Mrs. Lee Thomas, who stands, holding a green feather in her hand. Other modish women sitters were Misses Hugh Scott, Louis Bacon and F. B. Crowninshield and the Misses Ethel Grew, Margery Forbes and Helen Scott.

Why is it that so many present-day artists seem not content with the medium of canvas and paint, but are itching to etch? Certainly, within recent years, one might almost say months, a perfect army of etchers has sprung up with mushroom-like rapidity. One of the local galleries is showing a small but choice collection of the

PHILADELPHIA.

The Municipal Art Gallery, if one is to judge from the beautiful model of the structure and its approaches now on view in the pavilion in the City Hall court yard, will be most imposing. The ground plan of the Museum resembles in some measure, that of the Capitol at Washington, a central mass of considerable projection flanked by wings at the right and left, extending forwards, well beyond the main facade, the columnar decoration in carefully designed modern Greek style. The building, while not a high one, is yet very effectively seen in its setting of architectural gardening, flights of steps, fountains and shrubbery. Horace Trumbauer is the architect of the gallery committee and has as associates, Clarence Zanzinger, Milton B. Medary, Jr. and Charles F. Borie, Jr. The object of the exhibition of the model is to demonstrate to the citizens, whose money it is proposed to spend for a Museum, the possibilities in the use of a sufficient appropriation.

The Chairman of exhibitions of the Academy Fellowship announces that an exhibition will be assembled early in 1916, and members are requested to reserve some of their best canvases for it, as a considerable sum has been subscribed for the purchase of pictures from that collection.

The annual holiday dance of the Academy students last evening was a "Toy Ball." Eugene Castello.



THE POOL, BRONX PARK
Gaetone Capone

products of the needle, including one of Whistler's, one of Zorn's, and one of Pennell's. And now, Philip Little, that versatile artist and man of letters, has startled his contemporaries by exhibiting some colored etchings! His records, in brief line, of the wharves and old vessels of his native Salem are exceedingly "snappy" and personal.

At the Guild of Boston Artists the present exhibitor is that veteran exponent of values, line and mass, Joseph DeCamp, who has a show of portraits. These are square and upright examples (we refer not alone to their proportions), and honest, as far as the painter can make them. As a painter of portraits of men, DeCamp stands in Class A.

One of the new portraits in the front gallery of the Guild is Lilla Cabot Perry's admirable likeness of Chalmers Clifton, the musician. At another local gallery Mary L. Carlisle has opened her usual stereotyped exhibition of English garden pictures.

Through the initiative of Guy Lowell, the architect, the Museum has placed temporarily on exhibition a portrait bust of the late Desire Despradel, professor of architecture at the Institute of Technology. Denys Puech, one-time shepherd boy, but now a famous French sculptor, a member of the Institute of France, and the husband of a princess, is the executor thereof, the work being ultimately destined for "Tech." It is shown in a niche of the Evans Memorial gallery.

It is announced that, at the renewed Pan-Pacific Art display, Charles H. Woodberry will have a special gallery for his exhibit.

John Doe.

Rembrandt's "The Sibyl," formerly owned by the late Theodore R. Davis is at the Metropolitan Museum, pending a legal decision as to whether it is to become its property. The work was reproduced in the ART NEWS on Mar. 20.

ROME LETTER.

Rome, Dec. 17, 1915.

The present war exposes not only Venice to the reprisals of the Austrian aeroplanes, but all the minor cities of Veneto, and their rich and splendid monuments. Bombs have been dropped on Venice, Vicenza, Verona, Padova, Brescia, not to speak of other cities almost on the boundary, such as Belluno and Udine. Removable art works have been sent into safety, but they are very few in comparison to those that remain in every museum, gallery, church, public building and private home, every piazza and in every street.

Venice has lost one of her most precious ornaments, that marvellous Tiepolo fresco, which covered with a sky glorious in color, the ceiling of S. Maria degli Scalzi. It was not only a fine fresco, but perhaps the most daring and spirited of the decorations of 1700, with a richness and intensity inherited from Michelangelo and Creggio. It was a commission entrusted to Tiepolo by the Carmelite friars in 1743, just at the moment when his art had attained its climax.

Although other great Tiepolo art remains in various Venetian churches and palaces, and in the Academy and in Treviso, Vicenza, Udine, in the palace of the Prince-Bishop of Würzburg in Bavaria, the Royal Palace of Madrid, the Musée Jacquemart-André in Paris, and in the London, Berlin, Munich and Budapest Galleries, one is not consoled for the loss of this one—more magnificent than all the others.

The war goes on damaging, ruining art treasures, changing profoundly irrecoverably the physiognomy of the old cities, but, at the same time, war does not succeed in stopping the tenacious love for art. In the exposed city of Venice, in St. Mark's church, one hears the sound of striking hammers on metal, on stone. Are they working to protect still better the Basilica? No! while Venice fears any moment a new barbarous attack, they are merely at work, repairing the mosaics, restoring the golden cupolas, fighting against time's attacks.

The facade of the Milan Cathedral has just been completed. In near-by Bergamo have lately been discovered XIII century frescoes of Saints and other religious subjects in the interesting cloister formerly of the convent of Santa Maria. A Latin epigraph written in Gothic characters, enclosed in a group of frescoes, gives the date 1380. The frescoes, however, appear of three distinct periods and of three different authors, by reason of their lines and colors, and the topographic disposition they occupied when they were discovered; some of them are anterior to that date and nearer to the middle of 1300. They possess some qualities, especially as new art documents of that time.

An archeologist, with the soul of a poet, Vittorio Spinazzola, is exploring the ancient consular roads on that immortal coast which extends from Naples to Cumae. Here are great arches hidden by ivy, trees, vines, stretches of walls almost buried beneath the soil, grottoes, ruins, sepulchres. Spinazzola has carefully explored, studied, united the fragments, in order to recompose one by one the ancient monuments. Thus has come to light on the sacred hill of Cumae the remains of a temple to Apollo; in Pozzuoli, those of a large amphitheater, which, after many centuries, come to add a new word to the history of that Roman emporium.

The existence of this amphitheatre was revealed by the fragment of Roman glass on which was a small view of this amphitheater, also of a smaller one. Could this minute document be believed? Vittorio Spinazzola, after having discovered the first amphitheater, searched for the second, which, from his study, should have been placed on the high part of Pozzuoli. In one of the last excavations he discovered a small portion of the seats and parts of large exit doors, so that in a brief time, will be brought to light this small but more ancient and famous amphitheater, because here the Roman senators came, as narrates Suetonius, to enjoy the games. It was here, also, that Nero gave feasts in honor of the King of Armenia, who, from the steps killed the beasts in the arena with bow and arrow.

G. D.

Print Collectors' Quarterly.

The Dec. number of the Print Collectors' Quarterly, contains an interesting article by George S. Hellman, the N. Y. dealer, on the "Drawings by Dutch and Flemish Artists in the Metropolitan Museum." With this there are twelve illustrations. David R. Smith writes an account of the Bohemian artist Hollar's interesting Print of London in the XVII Century. Albert E. Gallatin contributes "Notes on Some Rare Portraits of Whistler." These are in addition to some 200 already listed by him. An article on the "Golden Book of Landscape Lithography" is by H. L. Seaver. Frank Weitenkampf, chief of the division of prints of the N. Y. Library, treats of "John La Farge, Illustrator."

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American Art Galleries, 6 E. 23 St.—Exhibition of Thomas B. Clarke Textiles and Antique Plates, to sale, Jan. 5-8.

Anderson Galleries, Madison Avenue at 40 St.—Rare Books and Fine Bindings. Thacher Collection of English Autograph Letters. Rosenberg Collection of early European and Oriental Miniatures and Manuscripts.

Arden Gallery, 599 Fifth Ave.—English Gothic Panelled Oak, from Jan. 6.

Arlington Galleries, 274 Madison Ave.—Arctic and Antarctic Scenes by F. W. Stokes, Jan. 3-15.

Avery Library, Columbia University—First Annual Exhibition of Contemporary Book Plates, Jan. 2-10.

Berlin Photographic Co., 305 Madison Ave. Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas.—Works by Emil Horlik to follow.

Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Etchings by "Gobo," Jan. 10-18.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pan-Pacific Exposition.

Century Club, 7 W. 43 St.—Works by Winslow Homer.

City Club, 55 W. 44 St.—Works by Jean McLane.

Daniel Gallery, 2 W. 47 St.—American Art of Today, to Jan. 18.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet and Renoir, to Jan. 7.

Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters.

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Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16. Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13. Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations. Goupil & Co. Galleries, 58 W. 45 St.—Portraits in Oil by Betty Peters and Landscapes by Richard Montague, Jan. 3-15.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a.m. to 5 p.m., week days, and 2 to 5 p.m., Sundays.

Grolier Club, 29 W. 32 St.—Old N. Y. Prints.

Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.

Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Jan. 7.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Jan. 10.

Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, Jan. 5-29.—Etchings by Old and Modern Masters.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenstein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by F. C. Frieseke and John F. Carlson, Jan. 3-18.

Macdowell Club, 108 W. 55 St.—New Group, Jan. 6-18.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A.M. to 5 P.M.; Saturdays until 10 P.M.; Sundays 1 P.M. to 5 P.M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Picasso and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, Jan. 3-31.

Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, Jan. 5-30.

Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—Works of Painter Members, Jan. 5-26.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching,"—"Making of a Wood-Engraving,"—On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Photo-Scession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.—The Evolution of Picasso in Drawings to follow.

Pratt Institute Gallery.—Paintings by Joseph H. Boston, Jan. 10-29.

Print Gallery, 707 Fifth Ave.—Lithographs, Etchings and Wood Cuts, to Jan. 18.

Professional Woman's League, 140 W. 68 St.—Art Exhibit to Jan. 16.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Old and Modern Masters.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.

Hotel Ritz-Carlton.—Besnard's "Peace" and French Artists' Grateful Recognition Display, to Jan. 18.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlen Edwards, F. G. Stevenson and Others.

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and will be on Public Exhibition at The Anderson Galleries, from 9 o'clock to 5 o'clock each day, till January 31st. A Check List with prices will be sent free of charge. The connoisseurs of the United States are invited to inspect these rare and beautiful works of art.

THE ANDERSON GALLERIES

Madison Avenue at Fortieth Street, New York

An exhibition of portraits in oil by M. Jean MacLane is on at the City Club, to Jan. 12.

Howard Hartshorne, genre painter, has opened a studio at 9 West 46th St.

The Toledo Art Institute has purchased Ivan Olinsky's painting "Two Girls."

The Woman's Professional League gives a reception and art exhibit today, at its rooms, 1999 Broadway. The display will be open to the public Jan. 16.

The collection of works by Winslow Homer recently shown at the Brooklyn Museum is now at the Century Club.

J. Francis Murphy has returned to the Chelsea, 222 W. 23 St. for the season.



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SALES PAST AND TO COME.

(Continued from Page 4)

CATHOLINA LAMBERT SALE.

As was announced in the AMERICAN ART NEWS, in its issue of Oct. 2 last, and again announced in more detail since, the large and important collection of old and modern foreign and American pictures, formed during nearly half a century by Mr. Catholina Lambert, and which fill the large and handsome gallery of his residence, Buena Vista castle, which from a mountain's height on the west, looks down on Paterson, N. J., will be sold at auction in the Plaza Hotel ballroom, on the evenings of Feb. 21-24.

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EXHIBITION CALENDAR FOR ARTISTS.

ANNU'L EXH'B'N ARCHITECTURAL LEAGUE, Fine Arts Galleries, 215 E. 57 St.	Jan. 3, 1916
Entries by Days of Reception of Works.	Jan. 20 and 21, 1916
Opens	Feb. 6, 1916
Closes	Feb. 26, 1916
ANNU'L EXHIBITION BALTIMORE WATER COLOR CLUB—Peabody Gallery.	Jan. 3, 1916
Opens	Jan. 30, 1916
Closes	
CONNECTICUT ACADEMY, HARTFORD—Wadsworth Atheneum.	Feb. 5, 1916
Entries by Works Rec'd from out of town, Wiley & Son, 732 Main St., by.	Feb. 5, 1916
Works from Hartford at Annex Gallery.	Feb. 7, 1916
Opens	Feb. 14, 1916
Closes	Feb. 28, 1916
PA. ACADEMY, PHILA.—111 Annual Exhibition.	Jan. 4, 1916
Entries by Limit Day for Receiving Works at Gallery.	Jan. 17, 1916
Opens	Feb. 6, 1916
Closes	March 26, 1916

The pictures in Mr. Lambert's collection, of which the ART NEWS will have more to say, in detail, before the sale, were secured in Europe and America, and have a wide range in subject, school and period, ranging from the early Italians of the XV century to the modern Americans. The most important of the Italian works are Madonnas by Botticelli and del Sarto, the first from the late Sir William Agnew's collection and the latter from that of the late Martin Colnaghi. There is also a most important and beautiful altar piece by Luini, purchased through the Blakeslee Galleries some years ago, and then reproduced in the ART NEWS. The late Sir William Agnew ranked this really great picture with Mr. Morgan's Raphael, in the Metropolitan Museum, and Carlo Dolci's Madonna of the Eight Stars, then at Blenheim, as the three great altar pieces of the world.

Miniatures and Manuscripts.

M. Léonce Alexander Rosenberg, a well-known collector in Paris, who is now serving in the aviation corps of the French army, has sent here his famous collection of early European and Oriental Miniatures and MSS. These will be sold privately by Tonying & Co., of 615 Fifth Avenue, but till the end of Jan. will be on public exhibition at the Anderson Galleries, Madison Avenue and Fortieth Street. The check list which has just been sent to American collectors contains 118 lots. Of these ten are Flemish, Persian and Italian manuscripts, from the fourteenth to the sixteenth centuries, some of them illustrated with miniatures. The remaining lots are Arabian, Persian, Indo-Persian, French, Italian and German miniatures, the Persian predominating. Nearly all are of the fifteenth and sixteenth centuries, though there are some of the thirteenth and fourteenth. The collection is a very unusual one and should have the careful attention of discriminating collectors.

Bunkio Matsuki Oriental Sale.

The Bunkio Matsuki sale of Oriental Art, held at the Anderson Galleries, Dec. 24, realized \$2,828.50. Mr. C. Morgan paid \$260 for a set of old Shinto temple carved oak doors; Mr. D. Dow \$155 for a six-fold temple screen, and Mr. C. Maxwell \$150 for a gold thread imperial tapestry. The last amount was given by Mr. C. B. Alexander for an embroidered palace hanging. He also paid \$65 for an antique Chinese rug, and \$40 for an old temple mirror. An old law screen fell to Mr. G. C. Smith for \$60.

Mead Library Sale.

At the opening, Monday, at the Anderson Galleries, of the William S. Mead Library, \$985.20 was realized. Mr. A. H. Tissue gave \$47.50 for Crowe and Cavalcaselles vols. on painting in Italy. Mr. H. D. Buegeleisen paid \$38 for the Riverside Emerson, and Mr. H. O. Harris, \$25 each for Burrow's "Wild Tales" and "Lavengro"; Mr. A. W. Clark secured for \$24 Plon's "Cellini."

The second session Tuesday brought \$1,130.75. G. E. Stechert & Co. gave \$30 for Mrs. Lowden's, "The Ladies Flower Garden"; Mr. W. Shelburn paid \$2,650 for Latham's "The Gardens of Italy," and Mr. G. D. Smith, \$20 for Mrs. Jameston's six vols. of works on art.

The final session, Wed., resulted in \$1,258.50, which made the total of the sale \$3,374.95. Mr. Tully gave \$79 for the first library edition of Thackeray. Mr. H. B. Buegeleisen paid \$55 for "The Book of Waverley Gems" and Mr. G. D. Smith \$24 for Ruskin's "Modern Painters," 1851-60.

Clarke Plates and Stuffs.

For the auction, of the Thomas B. Clarke collection of "Rare Plates of Many Nations and Beautiful Old Textiles," at the American Art Galleries, on the afts. of Jan. 5-8, the American Art Association, has provided a quite remarkable catalog, in which figure, besides halftones, a number of fine colored illustrations. The public view of the collection of 742 examples begins today.

As a collector, whether of American pictures or Oriental art, Mr. Clarke is primus inter pares, and always early in the field. And having collected first this and then that, he looks for new fields to explore. His collection and sales of American pictures, made both the reputations of men and established a standard of values for their works, which has since steadily increased. Last year Mr. Clarke sold his magnificent collection of rugs and carpets, and this season, he offers an equally attractive display, the brilliantly colored plates and richly embroidered textiles furnishing in cases and on the walls, a veritable feast of color and fine workmanship. The specimens range from the ancient products of Far Cathay, and Near Stamboul, to those of the north Mediterranean shores, and Italy and France of the Renaissance.

There are plates of early China, of Bokhara, Persia, and Turkey, of Rhodes, and Damascus, and of the Spain of the Moors. Particularly rare are the examples of early Italian white faience. There are besides Urbino and Druta examples. One Urbino example, showing the chase of Daphne and Apollo, came from Guido Durantino's bottega, patronized by the Connétable de Montmorency. The collection of velvets and other textiles includes some laces. There are escutcheons, a number of richly embroidered banners, brocades, copies, chasables, dalmaties, panels, rugs and portals and other hangings, in fact a gathering that would half fill a decorative and industrial art museum.

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Rugs Sold at Siao's.

At the continuation, Dec. 24, of a sale of Oriental rugs at a Fifth Ave. auction room, Mrs. Burke Roche paid \$765 for a gold and blue Chinese palace carpet. For another palace carpet Dr. F. N. Irwin gave \$300 and Miss C. M. Hurlbut \$235 for a rose colored Khiva specimen. A Sultanabad Persian rug sold to Miss E. M. Smith for \$185.

Civil War Material.

Part V of the library of John F. Burton of Milwaukee which goes on exhibition at the Anderson Galleries, Wednesday next, preliminary to the sale on the Wednesday aft. and eve., January 12, and the afternoons of the two following days, contains the Civil War material. There are 1,354 lots in the catalog. One division contains 50 books printed in the South while the war was in progress; another nearly 70 broadsides printed between 1854 and 1865; while still another is made up of hundreds of songsters used by the soldiers.

Four autograph letters and documents by John A. Campbell give the events leading to the bombardment of Fort Sumter. An autograph letter by Jefferson Davis discusses his coming election to the presidency of the Confederacy and his qualifications for the office. There are two important letters by Grant, both written from Southern battlefields; four books that belonged to Josiah Henson, the "Uncle Tom" of Mrs. Stowe's famous novel, and among the relics, in addition to slave deeds, photographs, and newspapers, is a portion of the first flag captured by the Northern troops.

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28 KASR-FL-NIL CAIRO

709 FIFTH AVENUE NEW YORK

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